

CD 2009--16



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**University of Toronto Wind Symphony**  
**Jeffrey Reynolds, conductor**

**CELEBRATING HOWARD CABLE**

Friday, January 30, 2009  
7:30 pm. MacMillan Theatre

**08|09 SEASON**

WHERE GREAT MINDS MEET GREAT MUSIC

# Program

## Celebrating Howard Cable

### Celebrations

John Zdechlik

### Good Medicine: A Charlie Russell Suite

Howard Cable

1. A Bronc to Breakfast
2. The Tie Rope
3. Waiting for a Chinook
4. Ask the Horse

### Sea and Sky and Golden Hill

David Bedford

- INTERMISSION -

### Scottish Rhapsody: A Rhapsody on the Songs of Robbie Burns

Howard Cable

### Cloudburst

Eric Whitacre

Wind Symphony  
Jeffrey Reynolds, conductor

### Snake Fence Country

Howard Cable

The Faculty of Music and I invite you to join us and celebrate Dr. Cable's brilliant contributions to Canadian music. We are proud to present the Faculty of Music Distinguished Visitor Medal to him. Dr. Cable will join us to conduct the Wind Symphony on the final work of the performance, "Snake Fence Country"

Sponsors of Wind Symphony and Wind Ensemble Concerts



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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

# Program Notes

## **Celebrations**

JOHN ZDECHLIK

A native of Minneapolis, Minnesota, John Zdechlik now lives in White Bear Lake, Minnesota (a suburb of St. Paul), where for many years he taught music theory at Century College. He has composed over 60 works for band, small ensembles and solo musicians. Zdechlik is currently the conductor of the Minneapolis Brass Ensemble, and he continues to write, conduct and travel as a guest conductor and clinician. In 1988, Zdechlik was commissioned to compose a work to commemorate the 20th anniversary of the Medalist Concert Band of Bloomington, Minnesota, conducted by Dr. Earl C. Benson. The resulting composition *Celebrations* is a dynamic work that alternates between two themes. The first theme employs rapid ascending phrases in the woodwinds against a punctuated background tempo provided by the brass and percussion. The second theme is more sustained, interwoven into the composition to provide a reflective and majestic atmosphere. Both themes combine in a final, stately conclusion.

## **Good Medicine – A Charlie Russell Suite**

HOWARD CABLE

Following "McIntyre Ranch Country" [performed by the Wind Symphony last year], Howard Cable's next "Western" piece is based on 4 paintings by the western artist Charlie Russell. Charlie Russell, in addition to being a storyteller and author was an artist of the American West. He created more than 2000 paintings of cowboys, Native Americans, and landscapes set in the Western United States. "Bronc to Breakfast" was one of Russell's earliest paintings and this movement is a vigorous musical picture of morning at the corral. "The Tie Rope" is from Russell's book and inspiration for the suite "Good Medicine." It is a sombre essay, perhaps reflecting the cold and emptiness of a prairie winter. The third movement "Waiting for a Chinook" is also rather moody and reflective, to which anyone who has waited for the warmth of a Chinook can relate. "Ask the Horse" is a restless and eventually celebratory conclusion to this wonderful suite.

## **Sea and Sky and Golden Hill**

DAVID BEDFORD

David Bedford was born in London in 1937 into a musical family - his grandmother was the composer Liza Lehmann, and his mother, Lesley Duff, was a member of the English Opera Group just after the Second World War. Bedford studied music at the Royal Academy of Music in London under Lennox Berkeley, and later in Venice under Luigi Nono. For over 30 years he has received commissions from major orchestras, festivals, ensembles and soloists, including the Royal Philharmonic, London Philharmonic, Royal Liverpool Philharmonic Orchestras, and the BBC. *Sea and Sky and Golden Hill* was commissioned by Avon Schools Symphonic Wind Band, and premiered at the British Association of Symphonic Bands and Wind Ensembles Conference in Bristol in 1985, conducted by the composer. The title of this piece comes from a poem by Kenneth Patchen, the imagery of which fits the sound of the music very closely. Patchen was an American poet and novelist who frequently collaborated with composers throughout his life, and many of his poems were set to music by Bedford.

## **Scottish Rhapsody**

HOWARD CABLE

Based on songs of the Scottish Poet Robbie Burns, the inspiration behind *Scottish Rhapsody* came from listener reaction to a "Cable Concert Band" radio broadcast. For several years, the Howard Cable Concert Band was heard nationally on the CBC and throughout the US on the Mutual Radio Network. In response to Cable's description of *Hogmanay* and *Auld Lang Syne*, as well as his mentioning his Scottish heritage (on his mother's side), letters came in from Scots suggesting that he "Tak' a right gude willy waught" (a hearty drink), reflect on his ancestors and write a celebratory salute to the great poet Robert Burns. The work was completed in time to premiere on a "Burns Night" broadcast by the Cable Concert Band the following year.



A Rhapsody on the Songs of Robbie Burns (1759 – 1776)

*A Man's a Man for A' That*  
*Robin Adair*  
*Ca' the Yowes to the Knowes*  
*Comin' Through the Rye Bar*  
*A Red, Red Rose*  
*Green Grow the Rashies, O*  
*The Banks o' Doon*  
*Scots Wha Hae*

### **Cloudburst**

ERIC WHITACRE (b. 1970)

Eric Whitacre has become an accomplished composer, conductor, and lecturer, and one of the most popular and performed composers of his generation. Following his studies at the University of Nevada in Las Vegas, he earned a Master of Music degree at the Juilliard School where he studied with Pulitzer Prize- and Oscar-winning composer John Corigliano. He currently lives in Los Angeles and composes film scores and works for chorus and band. Originally written for chorus in the fall of 1991, *Cloudburst* was inspired by an astonishing thunderstorm Whitacre witnessed while on tour in Northern California. It was commissioned by

the Indiana All-State Festival and premiered with the Festival's top band in 2002, with Whitacre conducting. An evocative and dramatic piece of music, *Cloudburst* recalls its original choral setting with excerpts sung by the members of the wind ensemble, and the sound of falling raindrops is suggested by finger-snapping toward the end of the piece.

### **Snake Fence Country**

HOWARD CABLE

The title *Snake Fence Country* refers to pioneer rail fences built in a zigzag pattern, which once were a common sight in many parts of Canada and the United States. This piece is modeled on a country-dance in which the musicians would present a continuous flow of songs to keep the dancers on the floor. Three dance melodies are used here: *Buffalo Gals*, *Red River Valley*, and *Turkey in the Straw*, all of which have a distinctly rural flavor and both Canadian and American origins. This is bright, cheerful music with a lilting dance tempo throughout, and it presents a worthwhile challenge to the musicians as it is an exciting experience for performers and audience alike.

Notes by Michael Barth

### UPCOMING CONCERTS

#### **U OF T WIND ENSEMBLE**

Gillian MacKay, conductor

Featuring Joseph Schwantner's "...and the mountains rising nowhere", Florent Schmitt's sensual masterwork *Dionysiaques, Op. 62*, and music by Carolyn Bremer and John Mackey. Solo performance by Michelle Colton, percussion, in Concerto for Marimba and Wind Orchestra by Ney Rosauro.

**Saturday, March 21, 2009**

7:30 pm. MacMillan Theatre

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#### **U OF T WIND SYMPHONY**

Jeffrey Reynolds, conductor

Program to include Robert Russell Bennett's *Symphonic Songs for Band*, Fergal Carroll's *The Song of Lir*, and works by Jack Stamp and Adam Gorb.

Featuring The Bloor Street Brass (Stevie-Ray Arseneault, Nathan Fanning, Michelle Wiley, Anna Millan, Ian Feenstra) in *Shadowcatcher - Concerto for Brass Quintet* by Eric Ewazen

**Saturday, March 21, 2009**

7:30 pm. MacMillan Theatre

# Biographies



**JEFFREY REYNOLDS** is Assistant Coordinator of the Performance Division at the Faculty of Music, and teaches trumpet, conducting, chamber music, jazz history, and music education, as well

as conducting the Wind Symphony. He holds a Ph.D. in the philosophy of music education and a M.M. in trumpet performance. Jeff has performed and recorded as a trumpeter with the Calgary Philharmonic, Edmonton Symphony,

Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College and McMaster University. He has conducted the Oregon Symphonic Band, the Toronto Wind Orchestra, the Northdale Concert Band and the Southampton Winds as well as honor bands in Toronto, Durham and York Region. He contributes articles regularly to several journals, frequently conducts workshops in Ontario schools, and is in demand as an adjudicator at music festivals across the country.



**HOWARD CABLE, C.M., D.F.A., A.T.C.M.,** has been a leading figure in the musical life of Canada for over 65 years. He studied with Sir Ernest MacMillan, Ettore Mazzoleni and Healey

Willan. His early years were spent in radio when he succeeded Percy Faith on CBC in 1942. On television he was music director and arranger for many celebrated telecasts.

Dr. Cable's familiarity with a broad range of repertoire has kept him in demand as an arranger/composer, and this has resulted in performances world-wide and the recording of his music on many record labels.

His work in musical theatre has led to notable collaborations. On Broadway he arranged for Richard Rodgers, Meredith Willson and Frank

Loesser, and conducted "Man of La Mancha". In the entertainment world he has conducted for Ella Fitzgerald, Tony Bennett, Bob Hope, Victor Borge, and Jim Carrey. In Canada, Dr. Cable's theatrical credits include appearances as guest conductor for the National Ballet and the Banff, Shaw and Charlottetown Festivals.

His thirty-year association with the Canadian Brass has resulted in his writing over 80 compositions and arrangements. He arranged for the Canadian Brass collaboration with the Mormon Tabernacle Choir as well as their Lincoln Center concerts with the New York Philharmonic Brass.

Eight years ago Dr. Cable made a commitment to help increase the Canadian repertoire lists for wind and brass bands, high school and community bands. Since 2001 he has stayed true to his commitment and has composed 10 new works for bands.

# U of T Wind Symphony

## **PICCOLO**

Lisa Brush  
Mor Shargall

## **FLUTE**

So Jung Ahn  
Kerry Chan  
Hyeyon Chung  
Stephanie Dunlop  
Tristan Durie  
Julia Han  
Yi Lin Huang  
Jennifer Lee  
Narae Lee  
Jamie Leung  
Michelle Oliphant

## **OBOE**

Chris Stevens  
Emily Willmon

## **CLARINET**

Kishan Chouhan  
Caitlin De Rosenroll  
(Contra alto)  
Emily McMinn  
Emily Neri  
Alexandra Norona  
Amy Parker (Bass)  
Geoffrey Pearson  
Jeffery Pugh  
Ernesto Rapoport (alto)  
Michael Sham  
Brian Triska (Eb)

## **BASSOON**

Amanda Carleton  
Lance McMillan

## **SAXOPHONE**

Michael Braschel  
Chris Britton  
Ryan Comerford  
Erin Fauteux  
Wing Yee Hwa  
Tara Litvack  
Kaylee Ranney  
Michael Romaniak  
Kelvin Tang

## **HORN**

Sarah Cringan  
Rebecca Giacomazzo  
Daniel Lock  
Willa Wu

## **TRUMPET**

Michael Barth  
Mary Chang  
John Kim  
Marcel Sekine  
Jacob Shoihet  
Jacob Stief

## **TROMBONE**

Azziz Ahmed  
Alburz Sorkhabi  
Lydia Vamvouras

## **EUPHONIUM**

Karen Hutchings  
Kathryn Needs  
Denise Simpson  
Jeremy Smith

## **TUBA**

James Brock  
Charles Henderson  
Stephen Vettese

## **STRING BASS**

Calvin Marks

## **PERCUSSION**

Bruce Chi  
Jennifer Collins  
Justin Han  
Andrew Luck  
J. Rafael Poncione  
Edna Teguibon

## **Ensemble Managers**

Lisa Brush  
Kelvin Tang

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Karen Wiseman,  
*Performance Collection  
Librarian*  
Fred Peruzza,  
*Director of Operations,  
MacMillan Theatre*  
Ian Albright, *Technical  
Assistant*  
Bob Dunkin, *Production  
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